The Karen have been addicted to the use of liquor. Their 273
feasts and religious observances have been occasions for drinking. 177
It is reported that the Bwes are accustomed to store their grain in two bins, one (often the larger one) for that of which liquor is to be made, and the other for that which is to be used as food. On the plains I have not found the Karen greater drinkers than their neighbors. With the decay of the old rites and the spread of Christianity the evil seems to be on the decline. Among the members of the Baptist churches, however it may be in the other denominations, total abstinence is enjoined.

The Karen are lovers of music. In the early days they accom- 533
panied the chanting of their poems on their primitive harps and other instruments. The people of the Pegu Yomas, Tenasserim, in the delta of the Irrawaddy, have interesting tunes, which have been in use from the olden times. In other districts they have contented themselves with the rythm of chanting and moaning, melodies being conspicuous by their absence. The Maw Lay and other religious sects have had their own songs, which may be said to correspond to Christian hymns. With the introduction of Christianity came the music of the Western hymn-book, and to this the Karen have taken with their whole hearts. They love to sing and do not grow weary of it, however late the hour. Occidental music has taken such a hold on those who have become Christians that they have almost entirely given up their native music. A few hymns are sometimes sung to adaptations of their old tunes; but they prefer the Western melodies, and few of the young people know any other. They learn the new tunes readily and are able to sing glees and anthems by ear after a moderate amount of practice. Their voices are much softer than those of the Burmese and blend well in choruses. Some of the young women have very sweet voices, which seldom become harsh and rasping. While traveling in the hill country I was delighted one evening with the sweet voice of a young woman, which came floating up from the stream where she was drawing water. She was singing an old "hta" or poem, while I listened unobserved behind a clump of bamboos. No women did I step into the open than she ceased, and I could not persuade her to continue the song.

One discovers but few indications of a love of beauty among 534
the Karen. They make little attempt to ornament their houses or their implements, so that the evidence of their possessing a sense

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of color and design is practically limited to the woven patterns of some of their garments. They have only a scant vocabulary for colors. I have seldom heard them remark on the beauty of a sunset or the glories of a sunrise. Sometimes they have called attention to a pleasing landscape, but I have wondered whether they were not doing so because they knew of my pleasure in such scenes.

The Karen is a plebeian. His manners at home are crude, although he is not without a certain personal dignity. His shyness in the presence of strangers, especially of those whom he fears, causes him embarrassment. Under such circumstances he often impresses one as being impolite. He is not servile. It has never been his custom to "shiko".[3] The greatest chief is a comrade among his men, who do not yield their self-respect in his presence. Nevertheless, the inherent timidity of the race shows itself in the avoidance of making a request in person. A request may expose the one making it to the chagrin of a refusal and the one addressed to the unpleasant necessity of giving an adverse answer. The Karen, therefore, gets a friend to act as his intermediary. Even a boy who wants to buy a book will have his classmate get it for him.

Amiability is another marked trait of the Karen, both of the educated and the uneducated, rendering them acceptable in many kinds of service. Young Karen women are in demand as nursemaids all over Burma, and not a few have gone temporarily to England and America in that capacity. They are kind, patient, and faithful in their care of the children entrusted to their care.

The remarkable chastity of the Karen is also worthy of notice. It has, however, been mentioned in several places in this work and perhaps need not be discussed further in this connection, except to say that the fear of the evil consequences of violating the laws of the elders has kept them free from many unhealthy customs that are found in many parts of the world.[4]

[3] "Shiko" is a Burmese word signifying the act of worship, or of showing respect to officials.

[4] See pages 139, 142, 192, 288.

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376 415 stances, even a brass box. These more pretentious containers are fitted with one or two trays, on which the supplies are conveniently disposed.

The habit of tobacco smoking is almost as prevalent among the Karen as that of betel chewing. It is indulged in by both sexes and all ages. The dried leaf is rolled into a rude cigar and smoked without further preparation. Pipes of various kinds are also used. The Karen analogue of the American corn-cob pipe is the simplest form, consisting of a short section of a small bamboo with a stem of the same inserted in the side. An approach to our brier-root pipe is made of a curved root of bamboo, nicely smoothed off and fitted with a stem of monkey-bone or silver. The bowl of this latter [531] kind of pipe is sometimes supplied with a silver lining and has a silver wire wrapped around it by way of ornamentation. The ordinary straight pipe may be etched with geometric figures in fine lines and with borders of saw-tooth and star designs. Designs incised on bamboo are found throughout the Malay countries, Borneo, and the Philippine Islands.[5]

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Offerings and Traps on the Edge of a Field

The bamboo platform and basket contain the offerings of the "ta maw a hku" ceremony. Two kinds of rat traps are seen at the left. On the right is a "wa hkaw" or spear trap, the point of which is under the offerings at the opening there.

[5] Skeat and Blagden, *Pagan Tribes of the Malay Peninsula*, Vol. I, pp. 295, ff.; Cole, *Wild Tribes of the Davao District*, 71; Hose and MacDougall, *Pagan Tribes of Borneo*, Vol. I, 228-230.

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CHAPTER XIII

BRONZE DRUMS

Early travelers noticed the presence of large bronze drums in the Karen houses in Karenni and in the Toungoo Hills; but it is only recently that these drums have been made the subject of careful study. In the latter part of the nineteenth century Europeans first began to examine similar objects that were brought from China. It has been discovered that these objects are scattered through a vast area extending from Mongolia on the north to the Celebes Islands on the south, but that their place of origin was probably in the old Cambodian kingdom of the Indo-Chinese peninsula. Four or five classes of such drums are distinguished, of which the Karen drums form one group.[1]

The Karen drums are characterized by a nearly straight cylinder or body, which has a slightly narrowed waist. The cylinder is encircled by bands of conventionalized designs between sets of straight lines forming the borders of the bands. In some cases there is a line of molded figures of elephants and snails down one side of the cylinder. The flat circular metal head extends a little beyond the body, forming a rim. In the center of the head is a large star enclosed by concentric circles between which are narrower or wider zones filled with figures of different patterns. Distributed at equal intervals around the outer edge of the head are four or six frogs in relief. Sometimes these frogs are in sets of two, one on top of the other; sometimes in sets of three, superimposed one upon another. The two pairs of small handles are situated on opposite sides of the body of the drum well toward the top, and present the appearance of neatly braided straps. These bronze drums vary in size from about eighteen inches across the head to about thirty inches.

[1] In addition to the authorities mentioned at the foot of page 9, Chapter II, the article by W. Foy, entitled "Über Alte Bronzetrommeln aus Sudost Asien" in the *Mitteilungen der Anthropologischen Gesellschaft in Wein*, Vol. XXXIII, (1903) is a valuable contribution to the general subject of bronze drums. Herr Foy, however, differs somewhat in classification from Franz Heger, who is followed by M. Parmentier. Origin, shape, and ornamentation form the basis for the differentiation into classes. Heger puts the Karen drums in Type III, while Foy distinguishes them as Type V.

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534 [177] the Karen are less affected by outside influences, that the use of the drums has been the most prolonged.

534 There is considerable difference of opinion among the people of the various sections of the country about the classification of the 531 drums. A writer in the *Rangoon Gazette* divides them into two general groups, the older and the later. He regards the older, more melodious, and more highly prized group as comprising those which have four single frogs, snails, or elephants on their heads. He subdivides this group into three divisions, namely, (1) "Klo ka paw," (2) "Klo ma ti," and (3) "Klo gaw ple." The drums in the first of these subdivisions are the oldest and best-sounding. The second general group, comprising the later and poorer drums, may be subdivided, according to this writer, into five classes, which he names as follows: (1) "Raw tear," (2) "Raw la," (3) "Raw ser," (4) "Raw saw," and (5) "Raw boo." These have four sets of double or triple frogs or elephants on their heads. Each class has its characteristic design, for example, ears of paddy supplying the decorative figure on the "Raw boo" and Karen hand-bags that on the "Raw tear." [8]

534 In the Pegu Hills the drums with the single frogs on the head and no figures down the side are known as the "hot" drums, that is, those which are beaten on occasions of death or disaster. The others, with the superimposed frogs and with elephants and snails down the side, are called "cool" drums, these being used on festive occasions. In Toungoo, however, the people do not appear to make the distinction just mentioned, but use both kinds of drums indiscriminately for festive and sad occasions, such as weddings and funerals, respectively.

534 That the drums are regarded as sacred objects can not be 778 doubted. In the back districts, where the old customs are still per- 782 petuated, offerings are everywhere made to them. I was informed that during the month of March, 1918, a feast was to be held in honor of certain drums in the village of Pyindaing, Tharrawaddy district, and that offerings were to be made to them, the customary period of seven years having elapsed since the last feast and offerings. I held myself in readiness to attend the celebration, but was finally told that the ceremony had been postponed indefinitely. The account in the *Karen Thesaurus* speaks of the offerings as having

[8] Mr. Po Lin Te in the *Rangoon Gazette* of Sept. 27, 1919. I regret that this writer's article appeared after I had left Burma on my furlough. I have not been able, therefore, to identify the designs mentioned by him on any picture or sketch of the few I have with me or that are accessible to me.

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to withhold such oblations from a drum was to invite the descent of illness and misfortune upon the owner.

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Of the various drums which I have had an opportunity to inspect, I wish to describe two with some fullness, one of these being a "hot" drum and the other a "cool" one. The latter is shown on page 119, and was obtained in 1918 from the Nabaain village tract by Thra Shwe Thee. It is a fine specimen of its class and was used on festive occasions. Its head is twenty-one inches in diameter; its bottom or mouth, sixteen and one-half inches in diameter; its cylinder, fifteen and one-half inches long. The surface of the metal, which is black, is much worn. It has four sets of frogs on the head, each group being composed of three of the creatures, one above another. The frogs are flat and conventional in form. In the center of the head is a large twelve-pointed star, the angles close in between the rays being connected by several arcs, from the outermost of which radiating lines diverge. The points of the star are encircled by nineteen zones, which fill the space to the edge of the rim. These zones are not separated from one another by equal spaces, but fall into five groups. Counting from the center outward, the first three of these groups comprise four zones each, each group being separated from the next one by four concentric circles, while each individual zone is separated from its fellow by three circles in close proximity to one another. The fourth and fifth groups consist of three zones each, four circles separating the two groups and three circles, each zone from its neighbor. The rim zone, on which the sets of frogs stand, is broader than the others, and the edge of the rim is finished with a braided beading.

The ornamental designs contained in the several zones, group by group, are indicated in the following table:

ORNAMENTAL DESIGNS IN THE ZONES ON THE HEAD OF THE NABAAIN DRUM

Group I	*Group II*	*Group III*	*Group IV*	*Group V*
Hatching	Hatching	Hatching	Hatching	Hatching
Circles	Circles	Circles	Plaiting	Plaiting
Plaiting	Plaiting	Hatching	Birds' heads	Diamonds
Birds' heads	Six diamonds, circles, three birds	Six diamonds, circles, three birds		

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Little comment is necessary in regard to these zone decorations. In the fourth zone of Group I and the third of Group IV the birds' heads follow in close succession. In the fourth zone of both Group II and Group III three birds are followed by six diamonds or lozenges, each lozenge being separated from its fellow by two circles, while the series is terminated by three circles. The combination of decorative figures is repeated over and over around the zone. The birds are represented side view, standing with their heads extended horizontally as if looking for food. The outer zone, on which the frogs stand, has less ornamentation than the other zones. At intervals groups of six circles, arranged like the sides of a pyramid, appear in this zone, the rest of the space being left vacant.

The cylinder of the Nabaain drum is encircled by numerous engraved bands, arranged in three groups. The smallest group, consisting of four bands with indistinct patterns, is at the bottom or open end of the cylinder, the individual bands being separated by close parallel lines which number three in two instances and four in the other. Around the waist of the cylinder run two sets of five bands, a space wider than any of the bands separating the two sets. Parallel lines separate the individual bands from one another. Three bands of the lower set are ornamented with lozenge-shaped figures. The two outer bands of the upper set are filled with hatching and the other three, with the lozenge patterns. Three or four parallel lines separate these bands from each other.

The "hot" or "sad" drum, which I shall next describe, was obtained from the village of Kondagyi at the head of Thonze Creek in the Tharrawaddy district. It has a bronze color and is reputed to contain gold and silver in the alloy. As drums of the class to which this one belongs were used only on occasions of calamity or death in the owner's family, they were kept hidden away in the jungle and were brought out only when necessary. The patterns on the Kondagyi drum are much worn, and part of one side of it is broken off. It was also once somewhat injured at a funeral feast, where a dispute arose about the tonal qualities of this and other drums whose owners were present. Many of the guests regarded the tones of the Kondagyi drum as more melodious than those of the other drums. The partisans of the latter resented this adverse opinion of their favorite instrument with such vigor that they left three knife-cuts on the edge of the sweet-sounding drum before it was rescued by its owner and his friends. The Kondagyi drum

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is said to have come into possession of the family from whom I purchased it in 1917, back in 1757, at the time when the Burmese overthrew the Talain kingdom of Pegu. It was supposed to have come originally from "the Eastern country," that is, probably Papun or some locality near the Shan States. A few years ago, when the funeral customs were beginning to fall into disuse, the owner refused three hundred rupees for this drum. Later, realizing that the old usages were gone, he hobbled over the hills to the house of his son, who knew the place of concealment of the drum in the jungle, ordered him to bring it forth from its hiding-place, and sold it for fifty rupees, although still fearing that he might be dishonoring his ancestors. (See illustrations, p. 122.)

The ornamentation of this drum is not so well marked as that on the Nabaain instrument. On the head (lower figure, p. 122) the star in the center has six slightly rounded points, which do not extend more than about three-fourths of the distance from the center to the inner circle of the first zone. The total number of zones is fourteen, arranged in four groups of four, three, two, and four zones, respectively. The two inner groups are separated by a single circle and the others, by two closely drawn circles. The patterns in the zones are given in the following table:

ORNAMENTATION IN THE ZONES ON THE HEAD OF THE KONDAGYI DRUM

Group I	*Group II*	*Group III*	*Group IV*
Hatching	Indistinct pattern	Alternating groups of two fishes and three birds	Two rows of oval dots
Hatching	Indistinct pattern	Same as above	Hatching
Hatching	(Both zones are wider than those in Group I)	(Each of these zones are twice the width of those in Group II)	Indistinct
Two rows of oval dots			Two rows of oval dots

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Two concentric circles enclose the last zone, and beyond these to the edge of the rim is an open space. The four well-molded single frogs are in the last zone and face to the left, as do the flat patterns also.

The cylinder of this drum is worn and weather-beaten, and the bands in low relief are some of them indistinct. Near the bottom or mouth, which is rounded off with a molding a little thicker than the rest of the metal, there are two indistinct bands, the upper one having been apparently ornamented with hatching. A second group of seven bands encircles the waist of the cylinder. Four of these are below the seam that runs around the drum at its smallest diameter. The lowest of the four seems to have been filled with hatching and the other three, with the lozenge pattern. Of the three bands above the seam two are indistinct, and the third is filled with hatching. Between the bulging shoulder and the rim are four bands with patterns hardly discernible. There is no line of elephants and snails running down the side. Double flat handles of bronze project from opposite sides. These are narrow in the middle and wider at the ends, where they are joined to the cylinder.

Besides the two drums above described, I have seen several others that conform in general to one or the other of the two types to which these belong. I have no data at hand, however, from which to give accurate descriptions of them. On none of them have I seen the figures of men, houses, or boats with which the ancient drums of Cambodia are decorated, but all of them display the characteristics usually attributed to Karen drums, namely, narrow circular zones on the head, containing geometric designs and conventionalized figures of fishes and birds, and the straight cylinder with a slightly narrowed waist.

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Drums are still being made for the Karen by the Shan people at the village of Nwedaung, near Loikaw in Karenni. I have never witnessed the process, but Mr. Franz Heger quotes the following account of it from a letter written in 1884 by Dr. Anderson, of the Calcutta Museum, who acknowledges his indebtedness for his information to a Mr. Lilly, of Rangoon. This information agrees with descriptions given by others who have visited the place: "A clay core is first made of the size of the inside of the gong and on this wax is placed and correctly modeled to the exact shape and covered with appropriate ornamentation. When the wax model is finished, fire-clay and water are dashed on the face of the wax with a